CANADIAN
MOVING PICTURE
DIGEST

Vol. 21, No. 3 TORONTO 2, CANADA May 18th, 1929

WHO ARE THIS INDUSTRY'S RICHEST EXHIBITORS?

THEY are the showmen who began playing Metro-Goldwyn-Mayer pictures from the beginning and have continued ever since. Their judgment has been vindicated year after year in a product that has always led at the box-office. Their houses have shown "The Big Parades," and "Ben-Hurs." Through every change in this changing industry they have known security. Today their judgment is again vindicated. M-G-M has swept to the forefront of Talking pictures, just as in Silent pictures. "The Broadway Melody," "The Trial of Mary Dugan," "Madame X" are the New Era, Road-Show-size Talkies. Get rich with the industry's richest exhibitors. Get rich with

METRO-GOLDWYN-MAYER

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BOX OFFICE SCORE

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A WOMAN OF AFFAIRS	John Gilbert and Greta Garbo wowed them in 15,000 theatres! Clarence Brown direction! M-G-M gives the folks the romance they crave! And you collect!
THE FLYING FLEET	Showmen everywhere told us this is the greatest aviation thriller of them all. And Ramon Novarro added a host of new friends to his box-office army of admirers. M-G-M hits hit!
ALIAS JIMMY VALENTINE	Talking or silent, a marvel at the box-office window. Records broken North, East, South and West. Happy Bill Haines in M-G-M Big Ones wins the mob's money!
WILD ORCHIDS	Greta Garbo was never more exquisite. And what a drama of heart throbs! No wonder it played extended run on Broadway and everywhere. The Big Stars in Big Hits come from M-G-M.
THE DUKE STEPS OUT	William Haines' greatest box-office mop-up to date. The list of shattered records extends from the Atlantic to the Pacific! The Money Star!
THE VOICE OF THE CITY	All-Talking or Silent it's leading the box-office leaders right now. Willard Mack in his own marvelous drama. M-G-M class is in a class of its own!

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-and Leo is writing it!

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Fourth packed month at $2 on Broadway. Los Angeles, Cleveland, Frisco $2 smash! Playing amazing extended runs in houses that normally play one week. Unbelievable grosses until you count up yourself! With Charles King, Bessie Love, Anita Page.

THE TRIAL OF MARY DUGAN

Bayard Veiller's gold-mine Broadway and Road-show hit still stands them out at $2 at Embassy, N. Y. With Norma Shearer, Lewis Stone, Raymond Hackett. Miss Shearer's first talking picture!

THE IDLE RICH

"White Collars" the famed New York and Road stage success is a Talkie masterpiece. With Conrad Nagel, Bessie Love, Leila Hyams. Worthy follow-up to "Broadway Melody" and "Mary Dugan"!

MADAME X

The first sell-out on 42nd Street since "Birth of a Nation." M-G-M shows the show world that a sensational picture can play at $2 on a side street and still do capacity! Ruth Chatterton is marvelous!

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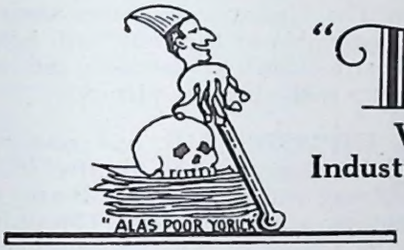
RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto
London Office
80-82 Wardor St., W 1

Vol, 21, No. 3. TORONTO 2, CANADA May 18th, 1929

"The Conquering Hero"



"THE CONQUERING HERO" is a quotation which is worked overtime; and used by both sexes with an equal frequency.

We are going to apply it to the "little Caesar" of our Industry, Charles Chaplin.

Charles was always a "stickler" for originality, and originality is unmistakeably allied with independence.

"Teaching an old dog new tricks" is hard on the good old dog. This is perhaps why we adopt a negative attitude to such a revolutionary schooling.

This is perhaps the answer to the retirement of some of our veterans of the stage and screen, before the footlights and behind the scenes.

Not all big men, nor women are adjustable to change, not all changes are adjustable to men.

Some make and some break individualities. It depends on the elasticity of the subject, his indifference, his sincerity in respect to his vocation.

Change is inevitable where there is growth and development. Not all growth may mean progress, but all progress involves change.

In this age of world mergers, the independent position assumed by Charles Chaplin, certainly one of the most outstanding screen characters of this age, is commendable, even though it may not be wise from a standpoint of economic advantage.

When one is economically independent, one can afford to indulge one's vanities, and being a "conquering hero" is certainly a catering to one's Ego.

But so did "Alexander, The Great," so did "Caesar," so did Napoleon, so does Mussolini; and all pay the price. Is it better to pay the price and make history, than to "get the money" now; and let history leave you unchronicled, and unnamed? Making history appears to be an insurance which links one up with immortality!

When a man has a few millions, he can indulge himself, mentally, physically, spiritually. As he accumulates more millions he simplifies his indulgences, for in the acquiring of money, his other appetites, ambitions, impulses become modified, if he is a rational being.

"The pursuit of happiness" appears to be man's objective on the conscious and subconscious planes; and if Independence, and what goes with it, brings happiness, then one is reaching their objective by a straight road without the necessity of a detour.

"Charlie" Chaplin certainly has the "courage of his convictions." It is an admirable trait; and the attitude which Joseph Schenck and his associates, the other United Artists, have adopted towards Chaplin's Independence, is a demonstrable proof that they think Chaplin is right and are willing to remain independent with him.

RAY PRESENTS

RAY LEWIS

"JAYDEE" WILLIAMS sailed on the Majestic for London last week. He will overlook the British International studio activities at Elstree, while in England, as part of his itinerary.

Meanwhile the studios of British International are busier with productions than they have been for sometime. Reviewers in New York have seen "Piccadilly," with Gilda Gray, Anna May Wong, directed by Dupont. Arthur James, who ought to know, and generally does know, has this to say, "'Piccadilly' is a great production with a thrilling and well-told story, unusually fine photography, odd angles, surprise shots and expensive dressings. Gilda Gray, Anna May Wong, and a new Chinese, who will be a sensation, are important in this charmingly scored picture. It has that rare combination of intelligence in treatment and potential popularity in result."

M-G-M's phenomenal success, "Broadway Melody," opened at the Empire, London, May 11th, all the good reports, through press comments, and exhibitors' box-office statements preceded the film, establishing an anticipation which has never been equalled in connection with any film scheduled for a London showing.

"Broadway Melody" closed its engagement here in Toronto under extraordinary circumstances. The picture could have run another month, so big was its drawing power, but bookings had to be fulfilled and so "Broadway Melody" went melodiously on to new fields of conquest.

The picture has been described by exhibitors as the "talking screen's miracle." In forty of the principal cities in the U.S. where it has played, it has broken all records. "The Wedding of the Painted Doll," one of its song hits, has become so popular that its record sale for dancing is establishing records also. "Broadway Melody" is another of its song hits to which one is today "tripping the light fantastic," and "You Were Meant For Me" is becoming its rival in popularity.

I HAVE SEEN three of Educational's Talking Comedies, "The Lion's Roar," "The Bride's Relations" and "The Old Barn." They are in a class by themselves, which means that they are exceptionally fine entertainment. Good for no end of laughs and an addition to any bill.

THE UPTOWN has been running a series of prologue presentations, by way of solo, ensemble work, and stage settings, under the directorship of Jack Arthur, which are not only lavish in their picturesqueness, but original in their conception and most artistic.

There is a gradual and noticeable improvement in the presentations at The Uptown, and soon these prologues and the general ensemble of the show will become as famous as the theatre-chain's trademark, and will equally divide the honours with the best pictures.

SHEA'S HIPPODROME had one of the best shows I have seen at this theatre in quite some time. Every act registered. Betty Blythe was the headline attraction, and Torontonians, who remembered "The Queen of Sheba's" previous personal appearance, at the Tivoli, about six years ago, turned out to give Betty a real welcome.

Betty did several songs, wore some fashionable and chic clothes, top ones, and under ones, you know, not underwear, but lingerie, the kind which no doubt made the male species out in front say mentally, "linger longer on the lingerie, Betty." There's a lot to Betty to linger, she's longer than most women who lingerie, but getting back to the dressed-up part of the show, Betty told her audience all about Charles Chaplin, his tragic complex, John Gilbert and his love complex; and how nice and innocent all the Movie people are. It was Betty's story and she stuck to it even to the part which informed her audience that most of the drinks the "movie" fraternity indulge in are "sunkist" drinks. I hate to be impertinent, Betty, but "whose son?"

THE PICTURE was Belle Bennett in Tiffany's "Power of Silence." It was as good as the rest of the big bill ,and made a splendid impression. It is so good in fact that Tiffany should do more talking about it. What an artist Belle Bennett is. If I had any power over Broadway Lights, Bellet Bennett would be twinkling luminously. She is certainly among our best stars of the screen to-day.

All the Toronto theatres presenting "Sound" are packing them in. "The Uptown," "The Tivoli," "Pantages," "Loew's," lobbies full with the overflow decorating the streets. Voices may be musical, or they may not, the people certainly want their movies to sing and talk. There's a rhyme, and there's a reason, Gott in Himmel, what a season!

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Directed by
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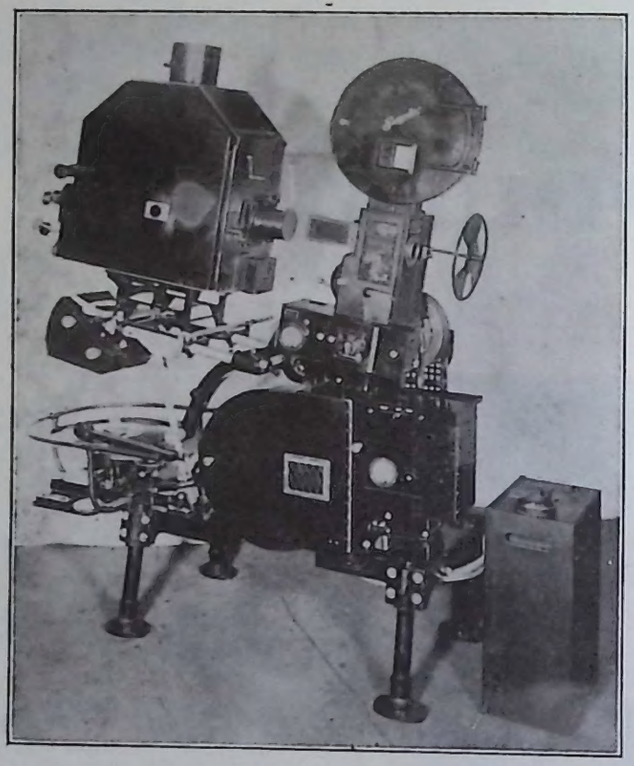

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COL. JOHN A. COOPER

COLONEL JOHN A. COOPER was born at Clinton, Ontario, in 1868. He was educated at the University of Toronto and during 1896-1906 was the editor of the Canadian Magazine. The Colonel followed up his journalistic career as editor of the Canadian Courier from 1906-1916.

While an undergraduate at the University of Toronto, he joined the Queen's Own Rifles in 1890, with which organization he is still connected.

In 1916 Col. Cooper recruited the 198th Battalion of the Canadian Buffs, with which organization he went overseas.

In 1921 Col. Cooper became the Secretary of the Canadian Motion Picture Distributors Association of Canada, following his return from New York, where he had been stationed as a Canadian Government agent.

In 1925, the Canadian Motion Picture Distributors affiliated with the Hays organization, electing Colonel Cooper as president.

A recent dinner to the past presidents of the Canadian Club of Toronto, held on May 8th, numbered Col. Cooper among the distinguished guests, the Colonel having been the first president of the Club in 1897.

In addition to his various film activities, Col. Cooper is President of the Toronto Branch of the Canadian Red Cross, a member of the National Club, the Albany Club and the New York Canadian Club.

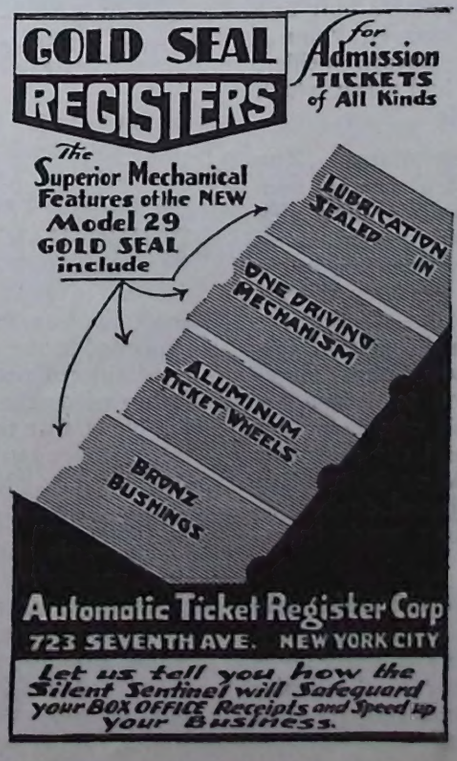
His grandfather was Thomas Cooper, who with his wife, the Colonel's grandmother, came to Canada during the year in which Queen Victoria was crowned Queen of England, settling on the Huron tract which now names among its chief towns, Goderich, Clinton, etc.

Interviewed by The Digest, following his return from a visit to Los Angeles, the Colonel spoke enthusiastically of the application towards technical perfection in the realm of "Sound." "The studios are being all equipped by men of skill, of science, engineers of 'Sound,' and the attention which Motion Pictures is receiving from a technical and mechanical angle is astonishing. I look for a steady development in the quality of dialogue pictures."

While West Col. Cooper visited the Film Boards, at Winnipeg, Calgary, and Vancouver, overlooking their supervision; and was also a visitor to the Film Boards at Seattle, Portland, San Francisco and Los Angeles.

The National Educational Conference, stated Col. Cooper, at Vancouver, had as its all-absorbing and chief topic for discussion, Motion Pictures. An open forum, wherein Motion Pictures in relation to Education became a controversial subject, found Colonel Cooper ably defending and presenting the case of Motion Pictures.

Col. Cooper, although still a comparatively young man, is the grandfather of two children (serves him right); and the father of three sons and one daughter, not forgetting to mention that he is the husband of the charming Mrs. John A. Cooper.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OFFICERS OF GAUMONT VISITORS IN TORONTO

Mr. Arthur A. Lee, Vice-President of the Gaumont British Corporation of Canada Limited, and Messrs. Rowson and Gell, Managing Directors of The Gaumont Company Limited of London, England, are week-end visitors in Toronto and Montreal. They are looking over the theatre situation, making future plans for an immediate expansion of the company's affairs in Canada, as well as conferring on the new product to be released by the Gaumont British Corporation in the Dominion. The company has most ambitious plans for next season, including the release of Talking Pictures.

ADMINISTRATORS SALE OF REAL ESTATE

Under and by virtue of the powers vested in them as Administrators of the estate of John Anthony Hamer, late of the Town of Prescott in the County of Grenville, Merchant, deceased, the Capital Trust Corporation will offer for sale by public auction on Wednesday, the 22nd day of May, 1929, at the Town Hall in the Town of Meaford, in the County of Grey, at the hour of 12 o'clock, noon (Daylight Saving time), the following lands and premises: "All that messuage or tenement situate, lying and being in the Town of Meaford, in the County of Grey, known as 'The Star Theatre,' being composed of the South-west part of lot number Nineteen (19) on the North side of Collingwood Street, of Sixty-six (66') feet and on Sykes Street of Ninety-nine (99') feet, including the whole of the buildings erected thereon and its appurtenances and the equipment contained therein."

This theatre is on the corner of Collingwood Street facing City Hall Park. It is a two-storey brick building fully equipped for moving pictures. The second storey is divided into two dwellings which are now rented for Fifteen Dollars per month each.

Terms of Sale: Ten per cent. on purchase, money to be paid to the Administrators or their Solicitor at the time of sale and balance within thirty days without interest.

The property will be sold subject to a reserve bid.

For further particulars apply to the Capital Trust Corporation, Ottawa, Ontario, or to the undersigned Solicitor.

Dated at Prescott this 24th day of April, 1929.

P. K. HALPIN,
Prescott, Ont.
Solicitor for Administrators.

Looking Them Over

"The Trial of Mary Dugan" and "Coquette"

Scene from "The Trial of Mary Dugan," featuring Norma Shearer and Raymond Hackett.

"THE Trial of Mary Dugan," Norma Shearer, Lewis Stone, H. B. Warner, Raymond Hackett in principal roles. Loew's Theatre, Jules Bernstein, Manager.

All Dialogue Film. One of the best of these murder trial pictures which we have yet had presented, because of the strength of the story, the marvellous interpretation by Norma Shearer, and the charm of her voice. So far I believe that Norma Shearer has the finest reproduced feminine voice I have yet heard.

IT HAS been said that "one's soul is in one's voice," in harmony with the quotation that "The eyes are the mirror of the soul."

Norma's soul is in her voice. This is the highest compliment I can pay her. I wish, however, that Norma would remember that a brimless hat without a soft line to break it would be trying even for a dressed Venus.

"The Trial of Mary Dugan" is by Bayard Veiller. It was one of New York's big hits and had a run which came among the classification of records.

THE picturization is as intense as the drama. The story revolves around the murder of a married man in the apartment of "The Dearly Beloved," a show girl. The girl as the trial develops, has had several loves, owing to economic pressure, home environment; and a desire for the luxuries of life. The girl has been educating a young brother; and the question arises whether the life of this young girl would have been different if this young brother had not been left as a responsibility. However, the brother, an attorney, comes on to defend his sister, taking her case from her counsel, who turns out to be the lover of the other woman; and the murderer of this woman's husband for which Mary is standing trial. There is plenty of comedy interjected during the cross-examination of witnesses and much tragic heart-pulling also.

MARY DUGAN is acquitted. The technicalities, and circumstantial evidence by which her conviction appears assured, and the points by which her acquittal is secured hold the interest of the spectator to the finale; and one quite forgets that one is not in a courtroom as spectator at "The Trial of Mary Dugan."

I HAVE never been in an American Court of Justice, so am not privileged to say whether a prosecuting attorney acts like H. B. Warner does in this picture. If he does, then it is a disgrace to the name of Justice. With this query in mind, I am unable to judge the work of H. B. Warner as the prosecuting attorney. Lewis Stone as the counsellor and lover of the murdered man's wife and his murderer, is excellent in the poise of his interpretation and his voice. The brother, Raymond Hackett, is good. On the whole, the characters are all splendid and the direction by the author is flawless. One of the real good ones for entertainment and box-office.

Mary Pickford, starring in United Artists' "Coquette."

"COQUETTE," Mary Pickford — United Artists — Loew's last week — Jules Bernstein, Manager. Mary's first talking picture adapted from the stage play of the same name by George Abbott, and Ann Preston Bridgers, directed most ably by Sam Taylor. Mary certainly is box-office in this dialogue film, with its southern atmosphere and accent. The story revolves around a charming little flirt, who seriously falls in love with a young man considered undesirable from the standpoint of social distinction and Southern tradition, by "The Coquette's" father, who is a Southerner of the old school.

WHEN MARY spends several hours in a cabin (the boy's mother's home), with her lover, following a dance, the girl's father considers this a justification to shoot the boy, even though the story develops that what happened in the cabin was quite within the realm of what is considered permissable for all lovers. The trial of the father needs the girl's evidence to save him, evidence to the effect that the boy attempted assault. The girl gives the evidence but her father realizing that he has unjustly shot the boy, shoots himself in court.

SOMEWHAT different from the stage play in its purity angle and finish, but equally as dramatic. Mary does particularly fine work in her emotional scenes, and the picture as a whole is particularly worthwhile, and should net every theatreowner who plays it a handsome profit, in addition to giving the people a new interest in their favorite "Mary Pickford." Mary has had a "bob," but if she reads this I want to tell her that the

(Continued on Page 12)

More Theatres for Famous

PURCHASE by the Famous Players Canadian Corporation of a half interest in the Osborne and Tivoli Theatres, Winnipeg, was announced to-day by H. M. Thomas, western division manager of the company, which now owns and operates 175 theatres in the Dominion. Mr. Thomas arrived in Winnipeg on May 10th, on his way west for the opening of the new Capitol Theatre in Saskatoon, which took place May 11th. John Arthurs, director of musical presentations, Toronto, was with him.

Robert Kershaw, owner of the Osborne and Tivoli Theatres, will continue in direct management of the two theatres. Both houses will be equipped for talking pictures.

Hand in hand with the recent purchases of the stock by which the Famous Players Canadian Corporation became an all Canadian enterprise, a steady expansion all over Canada has been undertaken, Mr. Thomas said. Among the recent acquisitions are the Barry chain of seven theatres in British Columbia, one theatre in Quebec City, the new theatre recently completed in Prince Rupert, B. C., and the remodelled Capitol Theatre in Edmonton, Alberta.

TALKING-PICTURES have placed the leading film theatres of the Dominion in a prosperous condition, Mr. Thomas said. He looked for an abundance of lavish talking film productions, which would present even to isolated communities the art and glamor of the musical comedies on a par with Broadway's stage productions.

Accompanying Mr. Thomas to Saskatoon were Ted Gould, manager of Regal Films, Ltd., Winnipeg; Al Ritchie, manager of Famous Lasky Corporation, Winnipeg; Joseph Huber, manager of Fox Films, Ltd., Winnipeg; and W. Mansher, manager of Famous Lasky Corporation, Vancouver.

Watch Your Heat

"BLACK WATERS," the talking moving picture which was to have had its premier in Tuscon, Arizona, recently in the Temple Theatre, was temporarily lost to Tuscon theatre goers through the effects of the common, garden variety of heat radiator.

Where it took long years of scientific labor to install the voice of the actors into the picture screen, heat removed it in a very few moments. Manager Yeomans, of the Temple Theatre, tells how it happened.

The records of the voices were brought back with the film by Yeomans personally after a trip to the coast for the purpose of previewing the picture there.

PLEASED with the picture, which he declares one of the best of its kind he has ever seen and heard, Yeomans closed for it at once and started his return trip to Tuscon. It was while en route that the container with the records of the voices was placed too close to the heat and when the first reels of the picture were run the result of the accident became known. The heat had caused the small grooves to close and the record of the voices was ruined.

Yeomans, more than disappointed, explained the situation to his audience and refunded the money at the box office.

Records and film en route with Yeomans hereafter, will be given cool treatment, the manager declares.

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The new Cylindrical Shutter on the gate cuts off 62½% of the usual heat, renders operation much more safe, leaves the film cool, and protects the mechanism parts and lenses. It is your duty to yourself to investigate.

Our Celco Disc Attachment is getting along fine, and we will be ready to make delivery in a week or so. Watch this space for further particulars and low price announcement.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

"Sime's" a Liar and I Can Prove It

I HAVEN'T had a word to say about "Sime" for a long time. Quite some months ago I made a statement to the effect that "Sime" could "slime" away to his soul's content, providing he stopped attacking Mr. E. F. Albee, whom I feel honored to name among my friends, and the National Vaudeville Association's annual drive for funds to take care of the old, the sick and the unfortunates of our theatrical world.

QUITE a number of "Sime's" friends have, from time to time, approached me during our controversial era, informing me that "Sime is a good fellow, not at all bad, you should know him, wouldn't you like to meet him, etc., etc?"

Being of a naturally amiable disposition, inclined toward forgiveness, and forever conscious of the trancendant beauty of that merciful admonition, "Forgive them Father, for they know not what they do," I had forgiven the existence of "Sime."

BUT after reading an editorial comment in his weekly, referring to myself, I want to say that Sime is a liar and I can prove it.

This is the paragraph I refer to, "The girl friend in Canada has been kinda laying off her idol, Albee. Wassa mat, sis., taken off the pay roll?"

THE STATEMENT about the payroll has as much truth in it as other statements which "Sime" has made and is making. But let us become reminiscent "Sime." When you were taken off the payroll, what did you do? Foamed at the mouth like a mad dog, taking a bite, not only out of your benefactor, but out of the entire organization of which he was the head. Your hydrophobia, however, was pasteurized, even though it was not pat-ronized; and Casey at the bat got a bite in the leg just to let him know that you were mad.

I NOTE that Pat is now being given the "Simian Pat," but if I know Casey's kind of an Irishman, let me tell you this story, "Sime," and put it under your hat, it's not a new one, but neither are you. "An Irishman by the name of Pat met with an accident, and his condition becoming serious, good old Father O'Reilly asked Pat if he would forgive Murphy, with whom Pat had a quarrel. Said Pat, "Father if I die I forgive him, but if I live, let him look out!"

There has never been a payroll for Ray Lewis. That is why The Good Lord gave her brains, and a funny bone, instead of "a lisp and a faraway look in her eye," plus a "crooked streak."

I HAVE a capacity for friendship, and a good memory, I have an infinite respect for Mr. E. F. Albee, always have had, without pay. I will always call him my friend, providing he will extend to me this privilege.

I will always be ready to serve him, should he request, or desire such service as I am able to give him.

I HAVE never sold my friendship, nor my friends for "thirty pieces of silver," that belongs to Silverman!

If it is at present more profitable to play with "the fellows who are in," I can easily understand that this is where you will play. Your motto and code is "Sime plays where it pays."

There may be some few in our Industry who would like to "take a whack at Albee," you are among the few; and you may feel that, since Mr. Albee and his old confreres have had some misunderstandings, that you can revenge yourself and gain some shekels by uncovering and denouncing his friends, to presumably please his enemies.

YOUR ACTION reminds me of "The Betrayal of Jesus," but, since the Bible is an unopened book for you "Sime," here's the story.

When Jesus was taken in the Garden of Gethsemane, and brought before Pilate, St. Peter was pointed out as having been with Him, by one of the mob, to the Roman soldiers; and three times St. Peter denied Christ.

I AM not St. Peter, nor is Mr. Albee, Jesus, although I have frequently, in his company, beheld in him a Christ-like Spirit. I will not deny my friend; and since this is the motivating impulse back of your attack, publish my affirmation of friendship "Sime," and with it your denial regarding the payroll, because "Sime" you know you are a liar, you always were a liar and you will always be a liar! —RAY LEWIS.

Looking Them Over

(Continued from Page 10)

construction of her face needs some soft curls around it, to give it youth and softness.

"THE POWER OF SILENCE," with Belle Bennett —Tiffany-Stahl — Shea's Hippodrome — C. J. Appel, Manager. A powerful story with the mother love theme threading its way through it, with pathetic and sympathetic appeal. Belle Bennett as the little maid, who later becomes a mother, having entered into a secret marriage with the son of a distinguished lady of title, does her usual sublime interpretation of motherhood. As the boy grows to manhood, Belle Bennett's interpretation also grows; and it is in these scenes, where she is on trial for the murder of the father of her child that she rises to superlative heights.

IT IS ANOTHER case of circumstantial evidence. The father of her boy invites the boy's wife to visit his apartment, unaware of any family connection. The mother of the boy learns of this; and rushes to save the daughter-in-law from a foolish and imprudent step. During the struggle the daughter-in-law kills her husband's father, Belle Bennett arriving on the scene to see the finish of this tragic accident, and in a bewilderment picks up the gun, is found with it in her hand by witnesses and the police; and is brought to trial for murder.

IN ORDER to protect her son and his wife she refuses to say one word to prove her innocence. But her counsel builds up a strong defence by establishing her marriage to the murdered man, her friendship and love for him, her twenty years silence and submission to privation in her struggle to support her boy; and he brings about her acquittal. All this information comes from a diary. Later when the boy brings his mother home, she is forced because of the selfish attitude of her daughter-in-law, who accuses her of being a murderess, to reveal what she knows of the tragedy. Finally, however, mother and daughter-in-law become reconciled and all ends happily. It is a very good picture, with a splendid cast, fine direction.

Show Business

Plans have been drawn for the erection of a handsome new film exchange building in Montreal, Quebec, to cost $200,000. The companies behind the project are Famous Lasky Film Service, Limited, and Fox Film Corporation of Canada, Limited, both of whom occupy suites of offices in the Albee Building, 12 Mayor Street, Montreal, which has been the centre of film trade activities for years.

The Albee Building, which is owned by E. F. Albee of New York, prominent in Keith-Albee affiliations, accommodates film exchanges and theatre supply companies on its many floors. Further facilities are now required, it is stated.

The Capitol and Pantages Theatres, Hamilton, Ontario, controlled by Hamilton United Theatres, Limited, are being remodelled for the installation of sound equipment and other improvements. Plans for the work were drawn by George T. Evans, architect, Hamilton, and the contractor is F. Alden. The Tivoli Theatre, Hamilton, has had audiens for some months.

An "All Talking Week" has been presented at the Capitol Theatre, Edmonton, Alberta, under the direction of Manager Harold Bishop, the week being split with "Interference" and "The Terror."

Following the introduction of Dialogue films at the Capitol Theatre, London, Ontario, Manager R. S. Roddick has posted the following notice:

"Silence is golden in a sound-equipped theatre. An entire audience depends on you to keep quiet and let the picture do the talking."

Considerable interest was aroused in the "Combined Talking and Silent Program" which was conducted by Manager D. E. L. Fisher at the Garrick Theatre, Winnipeg, Manitoba, recently. The feature, "Hit of the Show," was silent, with organ accompaniment,, while the short subjects were of the synchronized type. The combination was effective and satisfactory, according to reports.

Exhibitors in various cities and towns of Eastern Canada cashed in handsomely on the occasion of the Government and religious holiday on Thursday, May 9, which was Ascension Day. At Ottawa there was a line-up almost a block long at noon at the Regent Theatre for "The Singing Fool" while other local houses had packed matinees. The theatres in Montreal also did exceptional business—with a few counter-attractions.

The amusement tax on theatre tickets up to 25 cents has been abolished by the Provincial Government of Alberta by order-in-council, this being the same step which was taken by the Ontario Government some time ago. The order goes into effect in Alberta on June 1. The tax on tickets over 25 cents, amounting to approximately 10 per cent., remains as before.

Harris Theatres, Limited, has started the erection of a new moving picture theatre in Chatham, Ontario, M. Harris being the head of the organization which is backed by Sarnia, Ontario, business men.

Test Does Not Prove Films Stimulate Juvenile Imagination

MISS JAMESON, of the Vancouver teaching staff, has contributed the information that she had tried an experiment upon 300 high school pupils, divided into groups of those who rarely went to the motion pictures, those who occasionally went, and those who frequently attended. She sought to discover how much each group got out of a printed page of a story full of imagery. To her astonishment, the results were in inverse ratio to the attendance at the moving pictures, leading to the conclusion that attendance on the films blunted the imagination. This finding concurred in that discovered by the Australian Commission.

AGREEMENT was not general at the session of the Educational Council of Canada held recently in Vancouver, that much could be accomplished by legislation limiting the age at which a child could attend. In any case the mental age was the only true criterion. It was decided, however, that censorship should be extended to all advertising matter, including that in the press and on the billboards, in regards to films, and further, that the governmental authorities, with the co-operation of the producers, should be asked to review the regulations governing the licensing of motion picture houses with a view to securing better control. It will also be urged upon the federal authorities that duties should be remitted on educational films for the film library which the Educational Council proposes to form, and upon those ordered by educational authorities. In connection with the council's library film, "Plant Magic" was shown, a beautiful study, which if it is intended for distribution to schools, should gladden the hearts both of those anxious concerning education and those who believe that the cinema does not need to be a menace when it may be an art—and a very great art.

SIR AUBREY SYMONDS of London, England, didn't seem to rise to any suggested argument as to environment versus heredity. What he affirmed is that the cinema is here to stay. From that premise he went on to point out what vast masses of people through this agency were transported to regions geographical, historical, romantic, which they would never have known otherwise. Sir Aubrey had sat in at some good pictures himself. He mentioned "Ben Hur," "The Epic of the Antartic," "Golden Eagle," and added that there were some most instructive ones of industrial and agricultural processes. British educational circles were not yet convinced as to the place in education which the cinema should occupy, but they were convinced that it was an enormous factor, that it was here to stay and could be forbidden about as easily as the printing press. They were "sold" for research and experimentation as to its uses and abuses; and along this line would heartily welcome co-operation.

Round About the Studios

Montague Love appearing in "Midstream" for Tiffany-Stahl.

Fitting dialogue to the mechanical movements of players is the formula of Clarence Brown, now directing the Metro-Goldwyn-Mayer feature "Wonder of Women." Brown's theory is that the motions of the players are of prime importance in filming a dialogue play. Thereupon he puts Lewis Stone, Peggy Wood and other members of his cast through a scene, editing his dialogue to fit the action.

Ben Lyon, who took up aviation in "Hell's Angels" several years ago, is to play the romantic lead in "Lummox," Herbert Brenon's all-talking picturization of the Fannie Hurst novel. John W. Considine, Jr., United Artists Studio executive, says that Mr. Brenon made tests of ten young men prior to selection of Lyon for the part of Rollo.

Winifred Westover, Dorothy Janis, Edna Murphy, Myrtle Stedman, William Collier, Jr., Bobby Ullman, Danny O'Shea and Clara Langsner also have roles in "Lummox," with Miss Westover playing the lady herself. Brenon will begin production ten days hence, rehearsals having proceeded daily for some time already. Miss Hurst is in Hollywood, assisting Mr. Brenon in making a picture out of her story; she wrote the dialogue.

Columbia Pictures announces that it has exercised its option on Frank R. Capra's services, and signed the prominent young director, to another long term contract. The new arrangement extends over a period of five years, and gives the director a salary reported to be on a par with that of the highest paid megaphone wielders in the country. A clause in the contract provides that every feature made by Capra is to be billed as "A Frank R. Capra Production."

"Strange Cargo," Pathe's first all-talker special, has been booked for all the 19 houses of the Skouras Circuit in St. Louis.

Paramount has announced that it will distribute "The Rainbow Man," the talking and singing picture starring Eddie Dowling and produced by Sono Art Productions. "The Rainbow Man" will go on the market immediately and prints will be in all Paramount exchanges within a short time. It is now playing to capacity business at the Selwyn Theatre, New York City, at two dollars top. Eddie Dowling has long been known as one of the most popular stars on the legitimate stage. "The Rainbow Man" is his first motion picture venture and its sensational success is one of the outstanding events of the spring season.

Huntley Gordon, who has just completed a role with Laura La Plante in "Scandal," has been added to the cast of "Harmony Lane," in support of Eddie Leonard. Another interesting player in this Universal talking-singing-dancing picture by Joe Swirling, is little Jane LaVerne, who acquitted herself so well in "Show Boat."

Estelle Bradley plays the leading feminine role in "Kitty, Kitty," the new Educational-Cameo Comedy featuring Billy Dale. Jules White directed the picture.

Phyllis Crane, who played a small part in Mary Pickford's "Coquette," has been signed by Metro-Goldwyn-Mayer to play a campus flapper role in Sam Wood's picture "College Days," now being screened as an all-talking feature. Miss Crane, who has been on the stage since she was three years old, recently was seen in the Los Angeles production of "From Hell There Came a Lady." She also appeared in the film features, "Shoreacres," "A Fool There Was" and "Stolen Kisses."

"Big Boy," Educational's five-year-old star, again has Lorraine Rivero as his little "leading lady" in "Joy Tonic," his latest starring vehicle for Educational Film Exchanges, Inc.

In next year's Universal program Mary Nolan will be starred in four productions One of these has already been chosen. It is entitled "Madamoiselle Cayenne" by Stephen Allen Reynolds.

Scene from "Pawns of Passion," released by World Wide Pictures.

George Gillespie, the "singing cowboy," whose romantic marriage to the Chicago heiress, Katherine Thorne, brought him into national reputation, is playing his second Universal picture. He has been given a role in "The Climax" with Jean Hersholt, Kathryn Crawford, LeRoy Mason, John Reinhardt and Henry Armetta under the direction of Renaud Hoffman.

The talking sequences and synchronization in the Tiffany-Stahl productions "Two Men and a Maid" and "New Orleans" have been completed and will soon be ready for distribution. "Two Men and a Maid" was directed by George Archainbaud and has Buster Collier, Alma Bennett, Eddie Gribbon and George E. Stone in the leading roles, the locale being the French Foreign Legion. "New Orleans" was directed by Reginald Barker and has Ricardo Cortez, Buster Collier and Alma Bennett in the leading roles. It is laid in the colorful city on the Mississippi where many of the Mardi Gras and carnival scenes were taken.

The "Bridge" in "The Bridge of San Louis Rey," a Metro-Goldwyn-Mayer feature, to be released soon.

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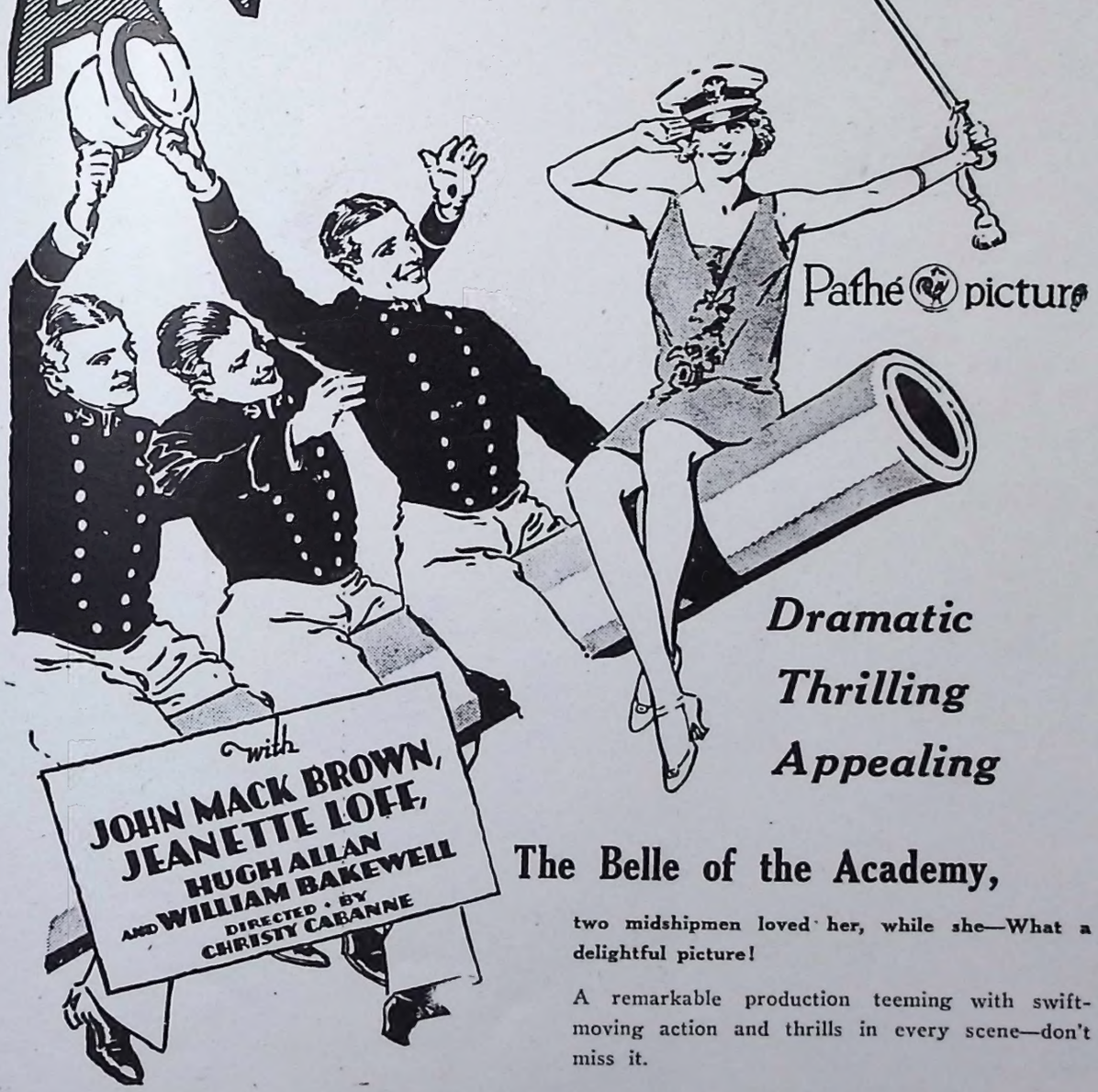

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